

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY

CONDUCTOR: RONALD CHANDLER

SUNDAY, MARCH 18, 1984

MACMILLAN THEATRE

3 P.M.

PROGRAM

AMPARITO ROCA

JAIME TEXIDOR
(Arr. Aubrey Winter)

This work reflects all the zest and flare of the Mexican national pastime - the bullfight. The march is arranged according to the traditional formula: an introduction is followed by three rather brief strains (each repeated, with slight variations introduced) and a trio heard three times (with variations) having the usual interlude before the last statement of the trio.

VARIATIONS ON "AMERICA" for Band

CHARLES IVES
(Trans. William Schuman)
(Trans. William E. Rhoads)

Variations on America is a witty, irreverent piece for organ which was composed in 1891. According to Ives' biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York in the same year. His father would not let him play some of the pages at the Brewster concert because they had canons in two and three keys at once that proved to be unsuited to performance in church; they made the boys "laugh out and get noisy". This is the earliest surviving piece using polytonality. William Schuman wrote a remarkably effective orchestra transcription of this work in 1964 and it is this version upon which William Rhoads based his equally effective band transcription.

SYMPHONY IN Bb

PAUL HINDEMITH

- I Moderately fast, with vigor
- II Adantino grazioso
- III Fugue, rather broad

The Symphony for Concert Band was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

Symphony in Bb (cont.)

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence.

The Symphony in B flat rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers - including Giannini, Persichetti, Creston, and Hovhaness - that the band is a legitimate medium for serious music.

INTERMISSION

PICTURES AT AN EXHIBITION

MODESTE MOUSSORGSKY
(Trans. Mark Hindsley)

See Enclosure.

- Program notes from Band Music Notes and Prof. Ronald Chandler.

WIND SYMPHONY PERSONNEL

Flute

Russell Armstrong, Ottawa
Clifford Chan, Montreal
Jennifer Cluff, Toronto
Lynn Langford, Barrie
Laura Nashman, West Hill

Piccolo

Russell Armstrong, Ottawa
Jennifer Cluff, Toronto

Oboe and English Horn

Andrea Budgey, Truro, N.S.
Genevieve Graham, Toronto
Stephen Williams, Toronto

Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston
Karen Karnay, Hamilton
Ameene Shishakly, Baie D'Urfe, P.Q.
Brian Simpson, Winnipeg
Wayne Toivonen, Thunder Bay
Leanne Wooten, Sudbury

E♭ Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston

Bass Clarinet

Marc Becker, Toronto

E♭ Bass Clarinet

Ruth Weber

Saxophone

Diane Drysdale, North York
Ted Parkinson, Whitehorse,
Yukon
Bernardo Padron, Ottawa
Mark Tooker, Brockville

Bassoon

Fraser Jackson, Ottawa
Larkin Hinder, Toronto

Contra Bassoon

Carol Ann Turton, Alexandria

Trumpet

Pree Austin, Guelph
Doug Court, Toronto
Valerie Cowie, Toronto
Keith Mayo, Toronto
Mark Needs, Toronto
Bill Thomas, Toronto
Dan Timmerman, Sarnia

French Horn

Deborah Dodds, Toronto
Susan Freeman, Didsbury, Alta.
Seanan McGee, Scarborough
Neil Spaulding, Toronto
Jennifer Wilson, Toronto

PERSONNEL (cont.)

Trombone

David Reid, St. John's, Nfld.
Kevin Sharp, Toronto
David Sisler, St. Catherine's
John Loretan, Aylmer, P.Q.

Euphonium

Mark Barrington Hall, Toronto

Tuba

Michael Redner, Port Hope
Paul Sylvester, Toronto

Percussion

Bill Brennan, St. John's, Nfld.
Chris Burrell, Scarborough
John Thompson, Halifax
David Wilson, Toronto

Celeste

Jennifer Wolfe, Toronto

Harp

Laura Stephenson, Toronto

Manager/Librarian

Karen Karnay

Next Event: Faculty of Music Contemporary Chamber Ensemble
Concert Hall, Royal Conservatory of Music
273 Bloor St. W.
Monday, March 19, 1984, 8 p.m. Free

PICTURES AT AN EXHIBITION

by Modeste Moussorgsky

Pictures at an Exhibition by Modeste Moussorgsky, originally written for piano, was inspired by ten paintings and sketches that were part of a memorial exhibit devoted to the works of Victor Hartmann. Because they had a common goal in Russian nationalism, Hartmann and Moussorgsky were close friends. Hartmann, an architect who sketched and worked in watercolours in his spare time, was not considered a great talent and his name survives today in connection with the Moussorgsky Pictures at an Exhibition.

The exhibit, held in 1874 in St. Petersburg, was a moving experience for Moussorgsky and it triggered in him the creative genius that produced this epic work.

The "Pictures" are ten musical sketches occasionally connected by short "Promenades". These are descriptive of the portly Moussorgsky walking from picture to picture, stopping here to reflect and there to contemplate the work before him. The "Promenades" are delightful in themselves as each represents the mood of the previous picture and serves to set the atmosphere for the next one. The first is an introduction, then they appear as transitions before pictures 2, 3, 5 and 7. The last promenade appears as the second part of number 8 "Catacombae" which is prefaced in the autographed score by the following note: "Cum Mortuis in Lingua Mortua" (with the dead in a dead language). The promenade theme is used as melodic material for the final "Great Gate of Kiev".

In 1972 Professor Robert A. Rosevear invited the author of these notes to conduct a performance of the Concert Band. Programming for this concert was to include the Mark Hindsley transcription of the Moussorgsky "Pictures" and research was done to find the works that had inspired Moussorgsky. Much digging turned up an old Etude magazine with three black and white reproductions of pictures 5, 9 and 10, the chicks in their shells, the Hut of the Baba Yaga and the Great Gate of Kiev, respectively. The Alfred Frankenstein edition of the "Pictures" for piano had representative samples of Hartmann's work and a reproduction of the "Chicks" picture.

The author decided that a project to recreate the pictures might be a challenge worth the effort involved. In August of 1972 the project began to recreate the 10 pictures that Moussorgsky saw at the St. Petersburg exhibit. The paintings were done in oil pastels on unprepared canvas using the three originals and verbal descriptions of the others as guides. Like Hartmann, the work was done in spare time; unlike Hartmann this painter had the pleasure of recreating the art while preparing the music that had been inspired by it. It was a singular aesthetic experience to feel the two art forms come together; at times the music dictating what the form and mood of the painting would be.

THE PICTURES AT AN EXHIBITION

After Victor Hartmann

by

Ronald Chandler

PROMENADEGNOMUS (1)

The first picture was Hartmann's sketch for the design of a nutcracker figurine. These were very popular as a form of folk art in seventeenth century Russia. To make the implement work, the nut was placed in the mouth and, by punching the Piston at the top, a lever action brought the jaw up sharply to crack the nut.

Moussorgsky did not call this movement "Nutcracker" but "Gnomus". The gnome, in Russian folklore, was a very shy creature who lived mostly underground and avoided contact with humans. Hartmann's nutcracker probably had square, stick-like legs not at all conducive to quick motion. The legs of this nutcracker have been altered to portray the gnome-like figure of Moussorgsky's music who darts quickly here, pauses momentarily as if to find his way, bounds off again in this direction, slowly approaches a hidden danger and eventually disappears in a final burst of speed to a place of hidden safety.



(1)



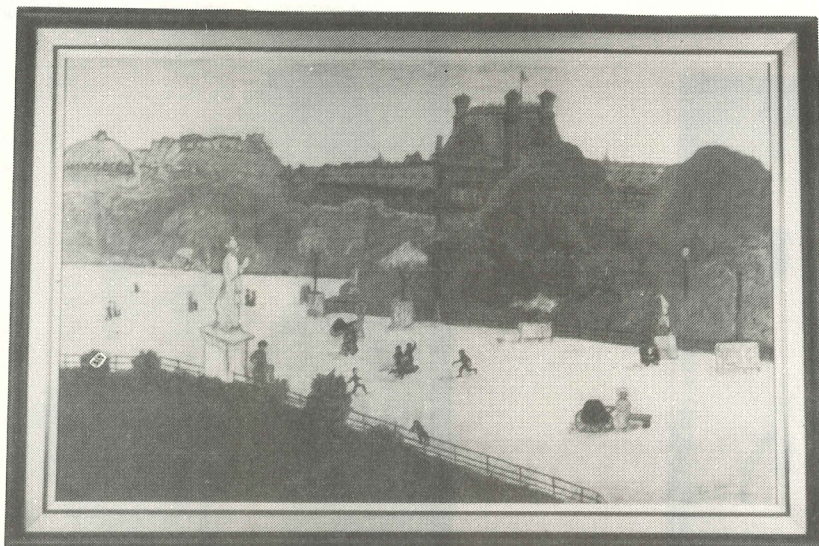
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PROMENADEIL VECCHIO CASTELLO (2)

The second picture is "The Old Castle" before which a troubador sings his song. Descriptions of the original painting refer to moonlight but the music suggests the long shadows of the sunset hour, hence the setting for this picture. The pulsing ostinato rhythm of the accompaniment represents the permanence of the castle, while the wistful melody of the alto saxophone is the song of the troubadour.

PROMENADETUILERIES (3)

The "Tuileries" was the subject of the third painting. Hartmann had done this work while on an architectural tour of Europe. It shows an avenue in the garden of the Tuileries in Paris, with a swarm of children quarrelling at play. The edifice in the background is the Palace of the Tuileries. The music begins with the plaintive cry of one of the battered children who seems to cry "Ma-ma, Ma-ma". The interval of the falling minor third is taken from the highest two pitches of the promenade theme.



(3)

BYDLO (4)

The fourth picture, "Bydlo" shows an ox pulling a Polish cart on enormous wooden wheels. The bass line accompaniment (predominately minor third), is descriptive of the plodding steps of the beast of burden while the baritone or tenor tuba sings the song of the driver. The cart appears in the distance, approaches, then passes on out of sight.



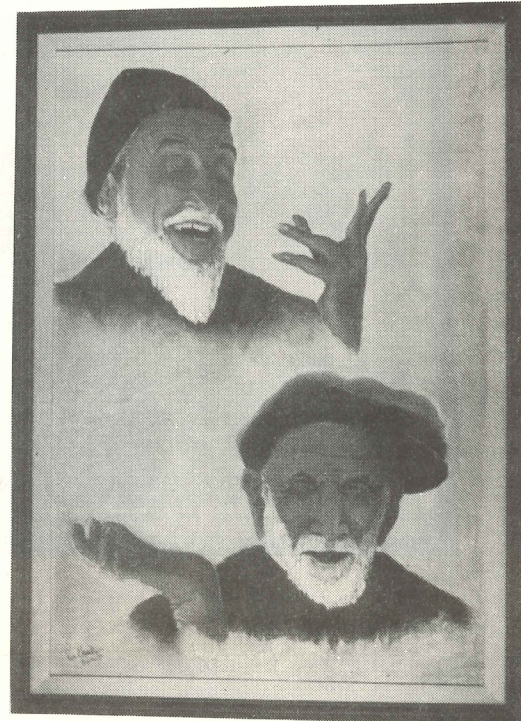
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PROMENADEBALLET DES POUSSINS DANS LEURS COQUES (5)

The "Ballet of the Chicks in Their Shells" was the fifth picture and shows Hartmann's costume sketch for the ballet, Trilby (based on Charles Nordier's Trilby, or the Elf of Argyle), produced by the Bolshoi Theatre in 1871. The original of this sketch appears in Frankenstein's edition of the work for piano and shows two rather "dumpy" ballerinas in egg shells with details of the head-gear above. During the process of recreation, the ballerinas were trimmed to reflect the perfect, "egg-shell" delicacy of the music.



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SAMUEL GOLDENBERG AND SCHMUYLE (6)

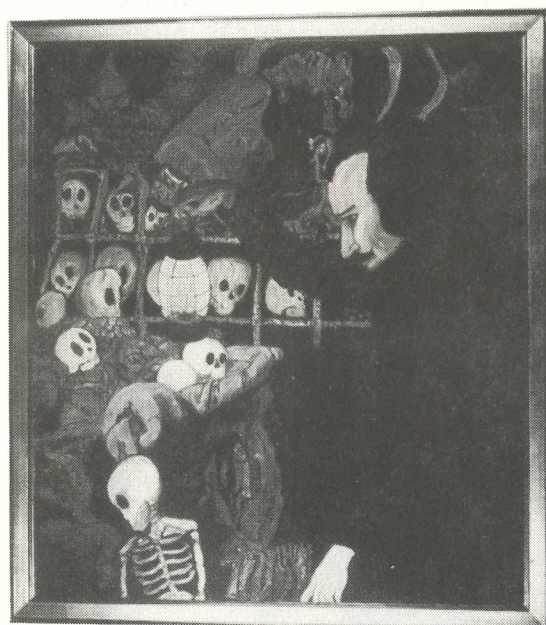
Picture six is of "Two Polish Jews, the one rich, the other poor". Some person, at a later date, christened the movement "Samuel Goldenberg and Schmuyle", no doubt after two actual characters. The rich, sonorous opening theme of the music characterizes Goldenberg, while the quick triplet figures in the high trumpet parts describe the wheedling, insecure chatter of Schmuyle. The two themes combine later in perfect counterpoint as the two men argue together. The promenade that follows this picture reflects Moussorgsky's pride as he walks away from the picture that he donated from his own collection for the exhibit; there is a feeling of great importance here.

LIMOGES - LE MARCHE (7)

Number seven, "Limoges - Le Marche" subtitled "French women quarrelling violently in the market", shows an early morning scene in the market place. Moussorgsky had pencilled in two texts to go with the music stating that the women were speaking of a fugitive cow that had escaped, someone's false teeth and the colour of a certain Monsieur de Pante-Pantaleon's nose which was the hue of a peony. Hardly subjects of violent quarrels. Moussorgsky crossed out these texts later and the music does suggest furious activity of one kind or another.



(7)



(8)

CATACOMBAE - SEPULCHRUM ROMANUM (8)

This picture was a self-portrait of Hartmann examining the Roman catacombs in Paris by lantern light. The use of the brass section with dramatic dynamic contrasts achieves the hollow, resounding echoes of the hallowed chamber of the dead. Moussorgsky footnoted the following moody promenade "the creative spirit of the departed Hartmann leads me to the skulls, calls me close to them, and the skulls glow softly from within".

PROMENADE

"Cum Mortuis in Lingua Mortua" (with the dead in a dead language)

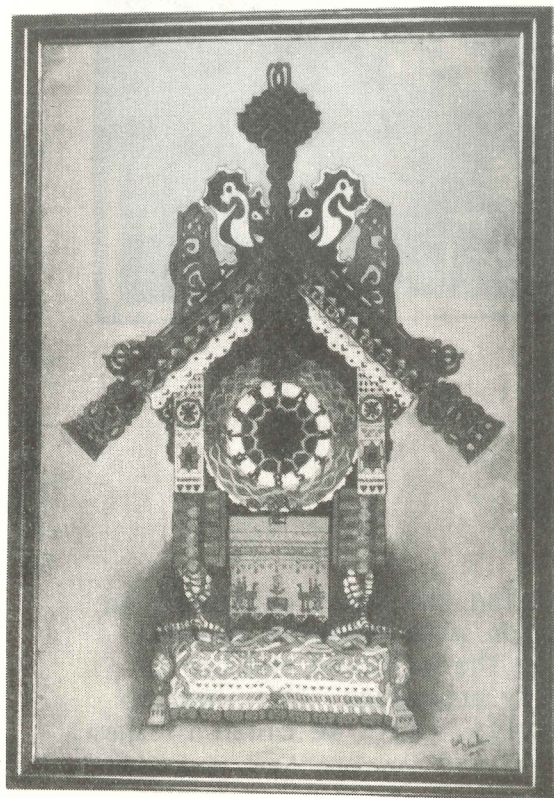
LA CABANE SUR DES PATTES DE POULE (9)

The "Hut on Fowl's Legs", picture number nine, is a copy of Hartmann's original (black and white) and shows a hut in the form of a clock perched on fowl's legs. This was the habitat of the famous witch of Russian folklore, Baba-Yaga. The myth has it that Baba-Yaga travels abroad in an iron mortar which she propels by means of a huge pestle. Her diet was supposed to have been human bones that she ground to a pulp in this apothecarian chariot. Moussorgsky added Baba-Yaga's flight in the second section of this movement. The ethereal tremelo of the flutes with the punctuated bass line melody depict the flying mortar with the propelling strokes of the pestle.

LA GRAND PORTE DE KIEV (10)

The final picture of "The Great Gate of Kiev" is a copy of Hartmann's original design for a competition to commemorate the event of April 4, 1866. Details of the famed "event" were not made public but Frankenstein tells us that the Czar had managed to escape a bombing attempt of the Nihilists of Kiev. Hartmann's painting was a watercolour design incorporating the many aspects of Kiev society.

These are all present in the design and in Moussorgsky's music. The theme itself (from the promenades), grandiose in its majesty, depicts the arches, the Russian Imperial Eagle at the top and the shape of the belfry as an ancient Slavic helmet. The quiet hymn-like interludes describe the inscription on the main arch ("Blessed is he that comes in the name of the Lord" in ancient Russian script), the chapel with its stained glass window, and the figure of the archangel Michael on the shield above. The bells are heard tolling through the final section of the work.



(9)



(10)

These paintings have been donated to the Faculty of Music, University of Toronto and are permanently on display in the Edward Johnson Building, second floor, northeast corridor.

Ronald E. Chandler